CAPTAIN GEORGE'S
Penny Dreadful
TORONTO, MARCH 20, 1981 NUMBER 630

INDEPENDENT THEATRES

ASTER Ossington-Dundas. Din'ware. Wayne Morris, 'Flight Angels' B. Hope, Paulette Goddard, 'Ghost Breakers'

BONITA GL. 0737—NEWS "Letter From Camp Borden" JAMES STEWART, "MORTAL STORM"

BROCK Dundas at Brock. Stemware John Payne, Walt. Brennan IN GLORIOUS TECHNICOLOR "MARYLAND" Humphrey Bogart, "RETURN OF DR. X"

CIRCLE FREE PARKING 2567 YONGE
KENNETH ROBERTS' CAPTAIN CAUTION 25¢ TO 7 P.M. SAT. TIL 6
by the Author of "NORTHWEST PASSAGE"
Victor MATURE • Louise PLATT
Leo CARRILLO • Bruce CABOT
2ND HIT WILDCAT BUS FAY WRAY

CLASSIC HA. 9816—WILL FYFFE "THEY CAME BY NIGHT" A. Sothern, 'Brother Orchid', E. G. Robinson

COMMUNITY GR. 5777—"BLONDIE HAS SERVANT TROUBLE" JAMES CAGNEY ANN SHERIDAN TORRID ZONE

Crescent LY. 5955—Dinnerware LONE WOLF MEETS LADY Fay Bainter, Walter Brennan, "Maryland"

EMBASSY 651 YONGE
EDW. G. ROBINSON ANN SOTHERN in BROTHER ORCHID
2ND HIT SANDY IS A LADY BABY SAND

CROWN Broadview at Gerrard Crystalware Tonite ERROL FLYNN MIRIAM HOPKINS 'Virginia City' Hugh Herbert, "LA CONGA NIGHTS"

ESQUIRE BLOOR AT DURIE
JAS. CAGNEY ANN SHERIDAN PAT O'BRIEN TORRID ZONE
2ND HIT "CAPTAIN IS A LADY" CHARLES COBURN • BILLIE BURKE
ON OUR STAGE: DID I SAY THAT?

GRANT ME. 7331—522 Oakwood Cartoon. Free Pkg. Adm. 20c
Lew Ayres—Lionel Barrymore
"SECRET OF DR. KILDARE"
JAMES DUNNE—JEAN PARKER
"SON OF THE NAVY"

KENWOOD Bloor at Dovercourt
James Stewart—Marg. Sullavan
"MORTAL STORM"
Walter Pidgeon, "PHANTOM RAIDERS"

KING 2 College-Manning "LA CONGA NIGHTS" EDW. G. ROBINSON ANN SOTHERN "BROTHER ORCHID" TREASURE O' GOLD TONITE

KINGSWAY LY. 0755—Ann Shirley "ANN OF WINDY POPLARS" LEW AYRES—LIONEL BARRYMORE "DR. KILDARE'S STRANGE CASE"

KUM-C 1288 Queen W.—ME. 5289 COLOR CARTOON BRIAN DONLEVY, AKIM TAMIROFF "THE GREAT McGINTY" WAYNE MORRIS, "FLIGHT ANGELS"

LANSDOWNE JUST NORTH OF BLOOR-LO. 8712
ANN SOTHERN, LEE BOWMAN
"GOLD RUSH MAISIE"
GLEASONS, "EARL OF PUDDLESTONE" 3 STOOGES, "HOW HIGH IS UP?"

Mayfair JU. 0951—BOB BURNS 'Comin' Round the Mountain' SPENCER TRACY "EDISON THE MAN"

MIMICO REX BRENDA JOYCE 'Public Deb No. 1' MARY MARTIN—BING CROSBY "RHYTHM ON THE RIVER"

ODEON LA. 1987—Frankie Darro "IRISH LUCK" ANN SHERIDAN, GEO. RAFT "THEY DRIVE BY NIGHT"

ORIOLE Yonge at Manor Rd. "Letter From Camp Borden" MERLE OBERON GEO. BRENT "TILL WE MEET AGAIN" "FAST COMPANY," MELVYN DOUGLAS TONITE: NEW WM. A. ROGERS Silverware

ORPHEUM QUEEN AT BATHURST
ALL HIT SCREEN SHOWS CONTINUOUS DAILY FROM 1.30
VAUDEVILLE

PAPE Pape at Gerrard—GE. 4000 Ed. Lowe, "Crooked Road" Cary Grant Irene Dunne My Favourite Wife

REVUE LL. 4100. 100 Roncesvalles MICKEY MOUSE CARTOON BRIAN DONLEVY—AKIM TAMIROFF "THE GREAT McGINTY" GENE AUTRY, "SHOOTING HIGH"

RIO YONGE AT GERRARD • AD. 4668 CONTINUOUS DAILY from 1 P.M.
BOB HOPE
PAULETTE GODDARD
"GHOST BREAKERS"
EAST SIDE KIDS
"BOYS OF THE CITY"

STRAND SPADINA DUNDAS
CARY GRANT THE LAST OUTPOST
BLONDIE HAS SERVANT TROUBLE
PENNY SINGLETON ARTHUR LAKE

1941

A WEEKLY REVIEW

DON MILLER

OSCAR NIGHT: To celebrate the forthcoming Academy Awards ceremonies, here's some useless information culled from previous years:

Wings was the first picture to receive an award for best production, and the only silent film. Same for Emil Jannings as best actor (for The Last Command & The Way of All Flesh). Janet Gaynor parlayed Seventh Heaven, Street Angel and Sunrise performances to cop the statuette. However, over 20 years later, Jane Wyman was Oscared for Johnny Belinda, in which she played a mute girl, thus making her another "silent" winner.

Academy Awards you don't see anymore (and are unlikely to see again, more's the pity): Joe Farnham, for writing the silent titles to The Fair Co-Ed; Laugh, Clown, Laugh; and Telling the World. The title-writing award wasn't given after the 1927-28 ceremonies, what with the onslaught of the talkies.

At least two early winning pictures are among the missing, possibly for good. The Divine Lady, a Corinne Griffith vehicle about Lord Nelson and Lady Hamilton, won an award for Frank Lloyd's direction, while The Patriot, a Lubitsch drama starring Emil Jannings, won for Hans Kraly's scenario. No prints of either film are known to exist.

It's well-known that Fredric March and Wallace Beery finished in a tie for the 1931-32 award, former for Dr. Jekyll and Mr. Hyde, latter for The Champ, thus heralding the first dual award presentation. What is generally forgotten is that it was a three-man race -- unlucky loser was Alfred Lunt, for The Guardsman.

Same year, 1931-32, finally broke a string of outdoor accolades for the cinematographers. Charles Rosher and Karl Struss won the initial one for Sunrise; thereafter, documentary-type location photography had the edge, i.e. Clyde De Vinna for White Shadows in the South Seas; Rucker and Vander Veer for the Byrd South Pole Expedition; and Floyd Crosby for another South Seas idyll, Tabu. Lee Garmes changed all that with the studio-made Shanghai Express.

When Irving Berlin won the Oscar for "White Christmas" as the best song, he was also the presenter, thus giving the award to himself. "He's a nice guy and I think he deserves it," Berlin said in his acceptance speech.

Some odd things have happened in the music departments. For the best background score of 1936, the award went to Anthony Adverse's music, which was composed by Erich Wolfgang Korngold. Only Leo Forbstein, who conducted the orchestra, picked up the prize. Korngold's name wasn't even on the film credits. Same thing happened the preceding year, when Peter Ibbetson's score

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was nominated (Max Steiner's The Informer won), minus the name of its composer, Ernst Toch.

More awards you don't see anymore: for comedy directing, not given after the first Academy Awards. Lewis Milestone won for Two Arabian Knights, beating out Chaplin for The Circus and Ted Wilde for the Harold Lloyd feature, Speedy.

Blacklisting caused some bizarre results in the Fifties, especially in the writing categories. The 1956 Oscar for best motion picture story went to one Robert Rich, who didn't exist, for The Brave One. It became an open secret that Robert Rich was really Dalton Trumbo, one of the "unfriendly ten" movie screenwriters and directors who had gone to prison for their political beliefs. Restitution was eventually made to Trumbo when it had all blown over years later. According to a biography of Trumbo, he had also written the scenario for Roman Holidy, which had won an Oscar for Ian McLellan Hunter for best motion picture story of 1953. Trumbo had worked on the film sub rosa, with Hunter contributing additions.

In 1957, The Bridge on the River Kwai won an Oscar for screenplay, which was presented to Pierre Boulle, author of the novel upon which the film was based. It became known ultimately that the screenplay had in truth been written by Michael Wilson and Carl Foreman, both refugees from the blacklist. Wilson had been involved in a previous Oscar writing imbroglio, in 1956, year of The Brave One. Wilson had written the script for Friendly Persuasion, which was nominated for best screenplay. However, under the rules, Wilson, a political figure of dispute, was declared ineligible. Friendly Persuasion was on the ballot sans writing credit.

As a footnote to the above, the 1956 screenplay award was won by Around the World in 80 Days. S.J. Perelman was credited as sole writer at the outset, but James Poe and John Farrow brought suit, claiming they were also entitled to screenplay credit on the Michael Todd extravaganza. Their claim was upheld, and prints were altered to accommodate the new names.

To put a cap on the entire 1956 Academy Awards writing fiasco, a nomination for best screen story was given to Edward Bernds and Elwood Ullman for High Society, and Messrs. Bernds and Ullman must have been as surprised as anybody, since their High Society was a Bowery Boys farce of a couple of years before. The powers-that-be had confused their effort with the Crosby-Sinatra-Kelly High Society -- which would have been ineligible anyway, since it was not an original screen story but a remake of Philip Barry's The Philadelphia Story. Mercifully, the High Society nomination was quietly and promptly withdrawn.

Another award you don't see anymore: for dance direction. Given three times, 1935-36-37, and Busby Berkeley didn't win once.

Assistant directors also used to be honored. First time, in 1933, they went whole hog and handed out seven statuettes. Thereafter one per year, the last time being in 1937. Award seemed to be given to assistants on spectacle and mass-action films, or perhaps to those who could yell "Quiet!" the loudest.

In 1945, fourteen songs were nominated, in case you're having trouble remembering the quintet nominated this outing. The winner was "It Might As Well Be Spring."

PETE HARRIS

VINTAGE COLOR: In recent weeks, viewers in the Toronto area have had an opportunity to see three shining examples of Technicolor from an era many regard as the true golden age of moviemaking. TVOntario presented color prints of Western Union (1941) with Randolph Scott, Dean Jagger, Robert Young and Barton MacLane, and Belle Starr (1941) with Gene Tierney and Randolph Scott. And, just last Friday night (March 13), Buffalo's ch. 7 telecast a Technicolor print of director Michael Curtiz's Dodge City (1939) with Errol Flynn, Olivia de Havilland, Bruce Cabot, Ann Sheridan, Alan Hale, Guinn (Big Boy) Williams, Victor Jory and Frank McHugh.

Dodge City, especially, must have come as a revelation to some uninitiated viewers who have a tendency to regard anything before 1950 in black and white terms, apart from such notable exceptions as Gone With the Wind and The Wizard of Oz. But, the surprising thing about the late 1930s and early 40s is just how many movies were filmed in Technicolor and, if color prints have survived, just how good that color still is 40 years after the fact.

Color of one sort or another has been around almost from the beginning of movies, and there still are examples of two-color Technicolor in existence, such as Whoopee (1930) and The Mystery of the Wax Museum (1933). But, it wasn't until Becky Sharp, director Rouben Mamoulian's 1935 version of Vanity Fair, became the first feature to be filmed in three-color Technicolor that Hollywood began to turn to color with increasing regularity.

The following list, by no means complete, offers a number of examples of color productions year by year:

1936: The Garden of Allah, Trail of the Lonesome Pine, Ramona, God's Country and the Woman.

1937: A Star is Born, Nothing Sacred, Vogues of 1938, Wings of the Morning (the first British Technicolor feature), Snow White and the Seven Dwarfs, Ebb Tide.

1938: Adventures of Robin Hood, Goldwyn Follies, The Drum, Men With Wings, Kentucky, Adventures of Tom Sawyer, Valley of the Giants.

1939: Dodge City, Jesse James, Gone With the Wind, Wizard of Oz, Four Feathers, Drums Along the Mohawk, Hollywood Cavalcade, Gulliver's Travels.

1940: Northwest Passage, Thief of Bagdad, North West Mounted Police, Dr. Cyclops, Typhoon, Untamed, Pinocchio, Chad Hanna, Return of Frank James.

1941: Belle Starr, Western Union, Blood and Sand, Dive Bomber, Mr. Bug Goes to Town, Aloma of the South Seas, Blossoms in the Dust, Dumbo, Louisiana Purchase, Moon Over Miami, The Reluctant Dragon, Smilin' Through, That Night in Rio.

1942: Reap the Wild Wind, Arabian Nights, Saludos Amigos, Forest Rangers, Song of the Islands, Bambi, Beyond the Blue Horizon, The Black Swan, Captains of the Clouds, The Jungle Book, My Gal Sal, Springtime in the Rockies, Thunder Birds.

TO BE CONTINUED